SuburBAN REVOLT 2

DON'T TOUCH THAT BUTTON

IN HERE IS: CRISIS, PINPOINT, ~~LONDON~~ PX, SUBS etc.

HELLO,

After our first edition of which 40 were printed and sold we decided we wanted more printed so this one was printed at BETTER BADGES.

We have 2 new writers Gail who is now our Stockport/Manchester correspondent and ARCANE one of the first punks from mid '76 and the original drummer of the NIPS then the NIPPLE ERECTORS.

Sorry we have had only 2 issues out in 8 months, pathetic I know. I am annoyed because my attitudes have changed gradually from the 1st copy. From going to school in Suburbia and travelling up to London for a gig a week, I now work full time in London. From wanting to get in more with the punk scene I've seen most of the punks are bland apathetic bores. All looking exactly the same with some people even having Sex Pistols and Great Rock'n'Roll Swindle on their back. My god, what for. In line with the way my attitudes have changed this should be the 4th copy.

Paul

Why should a man – a balding, 40th-birthday-today man – be passionately interested in the music made for, and largely by, kids less than half his age? 'I am still excited by rock music,' says John Peel. 'In many ways I am a late developer with obsessive loves – a superfan. But when I go to a gig, I don't dye my hair and try to look like a punk.'

HA HA

ARE YOU A TIRED COMMUTER? – IF SO, IT'S YOUR FAULT. YOU CHOSE TO LIVE WHERE YOU DO.

SCREWBALL

I was engaged in a large engineering factory by the name of The Screwball Engineering Components. My job was to screw two steel plates together- file the rough edges and pass it down the line to the next man who stamped it with a number- gave it a lick of paint and gave it to the next man who scraped off the paint- chiselled off the number- passed it to the next man who chamalled it to the next department which as far as I could ascertain was known as the Detail Components Preparation of Double Reversing Semi Automatic Rubberised Junction Noggles. I asked the next man what it was I was doing. He said he didn't really know but we were an important link in the processing of this particular kind of component. I next approached the charge hand who told me to mind my own fucking business and get on with it. Not being quite satisfied with this as you might well imagine I next approached the Foreman- a large man with a red and purple face who always looked as if he was on the verge of apoplexy. He looked at me as if I'd insulted him. "Look" he said "I'm a busy man. Why don't you have a word with the head draughtsman- he knows all about these things. You'll find him in the Two Inch Hole Screwing Dept." I did this. The draughtsman was a small thin man with a long pointed nose whose glasses were so thick they resembled lemonade bottles. "Oh yes" he said "I know this component. We have a current order of 20,000. We specialise in this kind of work. I will get the blueprint to you sometime this afternoon. Now if you will excuse me there's the tea buzzer- or better still go over yourself to the drawing office and ask for the blueprint 3427/98/A and get the Progress Chaser to explain it to you." I spoke to the Progress Chaser... "What the bloody hell do you think you're on" he roared. "You're supposed to be working not arsing about this factory asking for blueprints and poking your nose into things which are no concern of yours." Wearily I returned to the conveyor belt and began to churn out hundreds of 3427/98/As. After six months I was promoted to another Dept. where I worked at a large heavy table placed against the wall. On the wall was a large slot from which issued every 30 seconds...Yes/You've guessed it...3427/98/As. My job here was to give these bare steel plates a lick of paint, and stamp them with a number 3427/98/A...put them in a box...stencil the box with the number 3427/98/A...Put all the boxes on a large trolley and wheel them into the next dept. which was known as the Contour Surface Rubbing Dept. From this they went to the next one which was the Segregated Pinheads. I collared the man who was in charge here. "Look" I said "I want a transfer to your dept.." "Well I really don't know" he said "It is a highly skilled job turning out pinheads. I've been in charge of Pinheads for fifteen years.....it hasn't done me any harm. Come I will show you what we do. You see that pile of 3427/98/As? A growing sense of dread was coming over me.... "Well you fit one of them to the thin end of a B46... that's the serial number of a tapered ~~end~~ left handed pinhead. By the way we make it easier for ourselves always to refer to them as AB46... So...you take a 3427/98/A and fit it to the end of an AB46 always making sure that the painted side is facing towards the thick end of the AB46. Make sure that the thin end of the AB46 is slightly twisted for never forget that all untwisted pinheads are rejected by this dept. and must go back to the Jogging Shop to be Waggled Pinheads AB46s left hand....My head was beginning to spin "Look" I said "Would you mind telling me what happens to a 3427/98/A after it goes out of here. That is of course after it is fixed onto a slightly twisted AB46." "Ah" he said "This is more or less classified information." Then looking at me mysteriously..."I can tell this much. It is in production for a new device ordered by the Admiralty for a high speed Reversing Ogle Plug." I screamed... he backed away looking a bit scared.. "Don't do your nut" he said "I'm not sure about the details but they tell me that it is meant to be fitted onto the wide end of a 3428/99/B slotted on a CD/47." Needless to say I left this job and went to work for Aluminium Castings Ltd. They put me in the Goods and Dispatch Dept. On the first day a load of crates came in... The stencilling looked familiar. A horrible suspicion began to dawn on me....I grabbed the Charge hand by the lapels "Eh..What are these" I quavered. "Oh that" he said. "They are from the Screwball Engineering Co..We supply them with 34/27/9BAs. We are a subsidary of theirs and they supply us with all the twisted pinheads we need"...

At the Psychiatric Hospital they had a hell of a job getting the straight

jacket on me but they finally managed it. The Doctor came round in the morning. He was such a nice chap. "You'll be well treated here" he said "We have every facility here and are well endowed" I noticed the initials in his white coat S.C.C. "What's that" I said. "Oh that...Screwball Engineering Components... we're financed by them." There was pandimonium. They had to run for another straight jacket. When I came out of hospital my wife met me at the gate,. "How are you darling" she said. I looked at her and laughed at her eerily 3427/98/a-3427/98/A SCREW/SCREW/SCREW/SCREW...She backed away white faced..."You're a Fucking great left handed twisted pinhead"I shrieked...She set off down the street running like a Greyhound...I never saw her again.

They gave me my job back again turning out 3427/98/As. It's a good job.. and I am very good at it...At least that's what they tell me... I will get a pension after 25 years continuous service and with the money I'm earning I can run a small car and the mortgage on the bungalow will be paid off within 30 years.....

I'm married again you know and have two children and the wife works in the factory canteen.... The oldest boy who is 16 this year is studying technology. I hope to get him in beside me in the Pinhead Section.... I don't know though... for he has got in with a funny crowd lately....Always going about the streets with placards and banners..... Children are a problem.....

by Willie Clark (borrowed from Anarchy 28. I hope they don't mind).

Interesting, funny and sad that one, eh.

Keep the letters, demo cassettes and such like pouring in. to: Suburban Revolt,
26 Chase Court Gdns,
Enfield,
Middx.

Competition time

What is this man saying.
Winner get a free record.

Rules

The one I like wins OK

PINPOINT INTERVIEW OK

④

The interview was done with Arturo and Hugh the drummer in the dressing room of the Railway Hotel in West Hampstead before their gig there.

S.R. When were you formed?

Arturo: Well me and the bass player Dave have been going for 2 years but Hugh's only been with us for 1½ years.

S.R. Why did you leave the Lurkers?

A: 'Cause I was writing lots of songs which were differant to what they wanted to do and I was feeling frustrated. I wrote "Mass Media Believer with Dave our bass player and you can tell it's a differant direction to the Lurkers,, more political. We don't really write political songs anymore, we write more inward head lyrics, about feeling fucked up inside.

S.R. Do you come from Richmond?

A: No, Dave the bass player does, I don't I was born in Fulham, Hugh was born in Wales. But the fact is I know Richmond , there is lots of Richmond's everywhere. It's the most lighthearted song we do, It's one of the older songs. It's funny because We've been going for 2 years and were not huge. We dont write very quickly so we have to keep older numbers. We're lazy cunts really, we've only got about 30 songs.

Hugh: The stuff we're writing now is more studio orientated than before.

A: We 're looking for more scope now. We can write fast songs till we're blue in the face but it's not very challenging. We've Got a good atmospheric number called "Plant Life", which is about people who lock themselves in rooms and never go out and see anybody. We don't want to limit ourselves and get labelled that's why were called Pinpoint. We're not called Pinpoint Because of safety pins because that's 3 years old now. IT means don't try to pinpoint us, we want to be able to do what we want. We don't want to be part of any stupid media made cult. Their's loads of good bands but when they get under a banner they get limited. We don't just play punk rock or mod or whatever. We just play music and anyone can come along as long as they don't cause trouble. We're not after an audience who dress a certain way. We think fashion is one of the most faschist things on earth. Making people wanna buy clothes to look a certain way. We've been going for two years and crowds aren't coming to see us because we dont go over the top with crowd manipulation or we dont wear all mod gear or heavy duty punk gear. People do like a gimmick but we're not going to give it to them. It will limit our success I know.

S.R. I didn't like the production on the single . I thought the guitar was too low. You changed producers half way through why was this.

HUGH: First of all we went in with Rushent and he fucked up the songs on the remix. So we went in with Vic Commersmith and it didn't work out so we dropped each other. As a last resort we went in with Vic Maele and it was a sort of compromise but we had to get something out quickly.

ARTURO: I think it's a good respectable first single, and it can only get better from there.

S.R.: When's the album coming out .

ARTURO: April probably Martin Rushent producing. When we did the single and it didnt work out his ears had gone and he was having a bit of trouble. We're gonna try again because I like some of the work he's done with other groups. It's being recorded in February.

S .R.: Is Albion records big or small?

ARTURO: Really small, it's distributed by Arist . Its only got 2 permeant acts on it. As you can se e from our lack of adverts in the music papers.

S.R. : How do you get on with the music papers as it seems it's important these days.

ARTURO: We've done 1 interview with Record MirroR.

S.R.: What other groups do you like?

ARTURO: I like so much, right across the bord. I could sit here for two hours talking about bands I like.I never hero worship bands and people in groups and I hope noone ever he ro worships me. There 's not much chance as we've been going for 2 years and noone has yet.

S.R.: Have you been playing gigs for 2 years?

ARTURO: Yeah,we did 14 in the first year and in '79 we did about a 100.

S.R.: Was it good on the Members tour?

ARTURO: Great, fantastic. Iprefer playing outside London because you see new faces play new places.A lot of people take the piss out off bands for being small. Noone wants to know you when you're down and out. Pe ople say "Oh they won't ge t any bigger". and then the bands the y like ge t bigge r and then they say"Oh theyve got too big"

People just don't know what they want, they're so contradictory it's untrue. If were down here for anotheryear people be going "I saw them down he re last year and they're no bigger yet". But if weve got really big people say we've sold out.

S.R.: What are your politicall beliefs?

ARTURO: Definately leading to the left. I just believe noone should hurt or rip off anybody else or exploit them just because they've got power or guns.

S.R.: So asort of anarchy

ARTURO: There's nothing wrong with anarchy, displining yourself. What Johnny Rotten meant by anarchy was self rule.Individuals to look after themselves.He didnt mean everyone shooting e ach other and holding each other up like what people think.

S.R.:Why did he say destroy at the end of it?

ARTURO: De stroy what you believed in before, within yourself. That's what he meant. Destroy your old preconcived of what you were. It sounds like violence because everybody takes things at face value , they don't look behind things enough. They always take things as black and white. That'sa bad thing cos there's lots of differant shades of grey inbetween. You've got to see 360° around something, not straight at it with blinkers on.

S.R. What do you think of political anarchy.

ARTURO: They'll always be governing bodie s.There's a natural te ndency to have leaders. People always look for people to take their ide as from. I don't know if theres any othe r way really. It's got to come from people the mselves. You'll never stop corruption by using guns.

S.R.: Do any of your songs describe this belief?

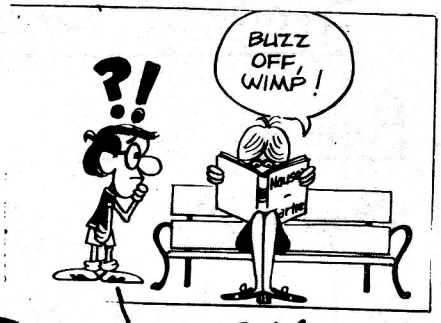
ARTURO: NO not really. WE used to do a song called " M.O.R." which was slagging off politicians and people who lie. We've got another called "Pretension" which is about people in positions of power who lie all the time and get personnel gains like wealth which is totally useless to people. You need enough money to tick over but you don't need grandes and grandes or millions. You need the basic things of life to carry on surviving.You dont need millions of pounds to survive.People think the CLASH AND bands like that are well off. That's total BULLSHIT. Then people say Well why dont the y go out and play. You don't make money from gigging at whatever level the overheads are so huge. It's costing us £70.00 to do this gig tonight and we're getting paid £50.00. If you get a big record company advance you don't suddenly become rich , you just owe them the money which has to come back from your record sales.

You know, we k now that what we 're doing isnt gonna change the world but it might change 1 or 2 people and it might change us. There's all the se groups who wanna limit the mselves all the time. We'll ne ver change. That's a load of crap.

Also e ve ryone believes the band they like are never going to be big. I tell you why because they all want it to be their private club and when it gets any bigger. They all say sellouts.Do you think bands do it as a job, doing de molition like Iwas or doing a smoke and bubble machine at the Elvis movie like he was.

ARTURO IN A DEEP THOUGHTFULL POSE

HUGH: Fucking good at it I was too.
ARTURO: No, you weren't, I **[illegible]** you
We re always late.I see Shakie coming out on the stage and your smoke went up 5 minutes latme r.
S.R.: What about bands that charge £2.50 for gigs?
ARTURO: and that's cheap. I used to go and see groups at clubs 8 years ago.Roxy Music supporting Genesis for £1.00. We **[illegible]** are playing tonight for £1.00. The price of gigs is so cheap compared with everything else which has gone up. A packet of fags costs you 65p. So £2.00 and £3.00 ain't that expensive considering everything else has gone up 300%. Alright a lot of the young kids can't afford it, but when Iwas 12 and 13 I had loads of jobs. These days people want money giving to them.
S.R. How comes CRASS can do it ?
ARTURO : B ecause crass have got something else .They're more susse d out as to what they want to do.M ost groups are very naive people . They sign a record contract and before they no it they're big. It's like a weirpool, a viscous circle they want to play the small places but they can't because of the big crowds.
Whats wrong with you are you on acid?
PAUL: No
PAUL: What will you be doing in 2 years?
ARTURO. I dont know. Youre Looking through Gary G ilmores eyes. That was a good interview one of the best we've done. Okay turn the tape off then.



JOE SAX

ARTURO IN A MENACING POSE

DAVID THE BASS PLAYER

PISS OFF YOU FUCKING STINK

A LOT OF PEOPLE BELIEVED IN YOU WRITING FANZINES, GOING TO GIGS AND ALL YOU COULD GIVE THEM BACK WAS MUSIC. EXPENSIVE MUSIC AS THAT. WELL YOU AIN'T GETTING ANOTHER PENNY OFF ME PSUEDO-PUNKS.

We're a garage band ooooh hh
We come from rolls royce land ooooh hh

Singles Time

Animal World – The Last Words

People tell me they're good live but this is typically Sub medium paced Sham 69 nothing to say crap. Heard it before

1970'S WERE MADE IN HONG KONG EPI-X

One of the best singles of the year especially the 2nd track on the b-side Hitler's still a nazi.

RICHMOND PINPOINT

Not as good as live but still quite a good single by the lads and Joe

GIRL ON THE RUN DONNA AND THE KEBABS

HONEY BANE WITH CRASS BACKING. Very GOOD AND ONLY COSTS 65p.

KICKS e.p by U.K. SUBS

Usual U.K. SUBS and IS PRETTY GOOD. BUT I THINK THEY'RE GOING TO GET BORING SOON, RELEASING THE SAME TYPE OF MUSIC ALL THE TIME.

ADICTS E.P ADICTS

GOOD 4 TRACK E.P. WITH PLASTIC COVER, OPENING OUT SLEEVE, AND INFORMATION SLIP. THE MUSIC IS FAST BASIC PUNK a.k.a. SUBS AND RAMONES. THEY ARE QUITE GOOD BUT SOUND A BIT TOO MUCH LIKE THE DICKIES AND RUTS SOMETIMES.

"FUCK THE POLITICALLY MINDED I'VE GOT (8) SOMETHING TO SAY." — Steve Ignorant and me

It is punk to hate capitalists so therefore they must hate socialism less. IT is punk to hate Conservatives so therefore they must hate Labour less. Apart from CRASS and anarchists who hate them both. It's all very well having that attitude but tomorrow when you wake up the government will still be in power. If punks fear 1984 which I also do then surely the way to stop that happening is by capitalism i.e. the Conservatives. With Socialism all you have to do is take away the democracy and you have communism which is the 1984 situation. Although capitalism is when you have 7 day working weeks, ridicously low wages, no unions e.t.c., which isn't much better. THE solution I think with my o'level economics is either middle way which I susspose is Labour or anarchy which wouldn't work. Write in and tell us (if you can be bothered) if we should have more of this sort of thing.

P.S. I suspose under socialism the country doesn't end up with shitty things that noone really needs or wants which just use up the world's resources.

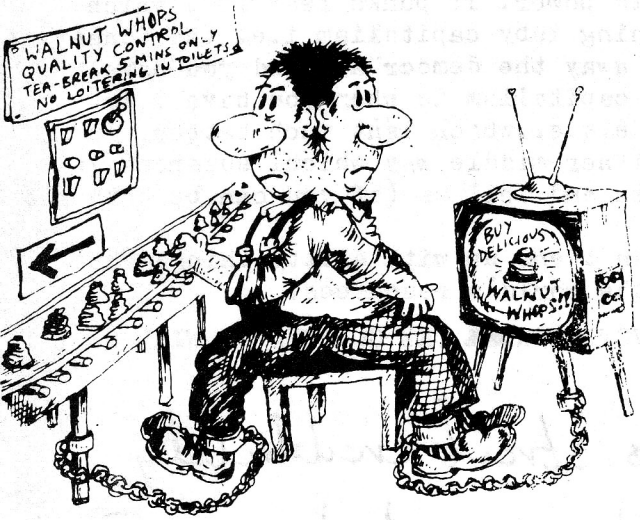
P.P.S. WE LIVE IN A DEMOCRACY BUT WHOEVER YOU VOTE FOR THE GOVERNMENT WILL GET IN

I see its the Cash's sorry Clash's street credibility week, releasing a £5.00 album and playing 2 gigs for 50p which by the way were pathetic. Soon they will be off on their amerian tour followed by a Japanese one. The Pistols and The Clash our two hopes both are dead and buried forever and ever amen.

cause its just a fake
make no mistake
a rip off for us, but a rolls for them

	ADAM and the ANTS	£3.00	Electric Ballroom
Sat Dec 22	The DAMNED	£3,80	Electric Ballroom
	THE RAMONES	£5 £4.50 £3.90 £3.20	The Rainbow

QUEER PAGE



NOW SHE'S HAPPY

We must all fight together to save the great British empire OK

I HAVE now discovered the reason why Margaret Thatcher has ordered two new Daimler Sovereigns to replace the Rover 3500s of the Prime Minister's office. The Daimlers have much bigger boots and it is possible to lie out Maggie's frocks fully, so that they don't crease when she is making long-distance trips to official engagements.

She told her aides: "There is nothing worse than a woman turning up to an important function in a creased and not properly hung dress."

"I sense a general feeling of response to firm leadership. The uncertainty, so bad for morale, has gone. The Prime Minister, whom I see occasionally when she needs special information, has the knack of asking the right questions and demanding the answers without delay. That's good for all of us."

CROSS

PASSIVE-FIST

i've had enough of being pushed around
and screwed into the floor/gonna grab
my coat,pack my bags and run right out
the door/just cos i'm a pacifist don't
mean i'll take abuse/i ain't no wooden
puppet to be put to your own use/oh you
can point the finger and tell me who i
am/yea,you can point the finger tell me
what i can't do,what i can/but dont
think i'm a punchbag for you to push
around and shove/cos i don't want your
arrogance,right now i've had enough/yea
i'm a pacifist/yea i'm a pacifist/yea
i'm a pacifist A PASSIVE FIST/so stuff
your cheap heroics/

Five long service employees of the group, the Sheffield-based furniture company, recently received gold watches to mark 25 years with the company.

Was it all worth it for 50 years of her life

She joined the firm at the age of 15 and worked in the Kleitos weaving department and latterly in the firm's tufting division.

Retirement presentations made on her birthday included a cheque from D F Barber, works manager, and a bouquet and other gifts from her colleagues.

Mrs Cartwright's husband, George, also retired recently after 50 years with the company, where his father also completed the same number of years' service.

CRISIS — WHITE YOUTH

There are even bands like Crisis, foolhardy enough to want to keep alive the raw punk spirit of '76.

Their opener, "UK 79", is an apocalyptic-ironic vision of a depressed Britain still labouring under the economic recession. Dole-queue rock may be a cliché, but Crisis have renewed the tradition by injecting it with some coherent Marxist politics. Why not? The hordes of young employed haven't gone away because of the vagaries of musical fashion.

Crisis's material is more than sloganeering. The political message on a song like "White Youth" is reinforced by the slow-motion dub effects and haunting riff.

If Crisis are in spirit of '76 in attitude, their music — with some adjustment — may well belong to '79. — PAUL

MUSIC TO MARCH BY

THIS INTERVIEW WAS DONE IN THEIR CRISIS BRIXTON SQUAT WITH TONY THE BASS PLAYER OF CRISIS. I ALSO INTERVIEWED LUKE WHO IS THE DRUMMER. THAT WILL BE IN ISSUE 3.. (1)

S.R. When did Crisis start?

TONY: Well, Crisis played our first gig early '77 but the band before that had been going since late '76. You can say Crisis started in early '77 with me and Doug being the original members.

S.R.: Were your first gigs R.A.R.?

DOUG: Yeah.

S.R.: Do you still like them?

DOUG: No, I don't like them. We're not going to do any more R.A.R. gigs.

S.R.: What politics do you believe in now?

DOUG: I can only speak for myself I'm a socialist.. One of the bands a pacifist, one is a communist and me and the drummer are socialists.

S.R.: Why didn't STep forward release your record as they were going to?

DOUG: We went into the studio with them and they were interested but they dropped us because of the politics.

S.R.: In a letter to sounds STep forward said they'd already released political songs so why would they be afraid of releasing yours.

DOUG. Some of the members of Crisis were actually in revolutionary parties, we were not just singing uhhhh revolution and all that shit.

S.R.: Have you any gigs lined up?

DOUG: One in Hull at the end of the month, Albany Empire,,Rock Garden,101 club, Chat's Palace, Spizz Energi are interested in us supporting them but we're a bit worried about the violence.factor.

S.R.: How did you get the tour of Norway?

DOUG: In the bad old days we did a gig at a SWP conference and there was a guy from Norway there and he liked us and he got us the tour.

S.R.: Do you have jobs?

DOUG: The lead vocalist, Dexter is an electician, the rhythm guitarist Doug works part time on petrol pumps and the rest of us are on the dole.

S.R. Did they have to give up their jobs for the tour?

DOUG: No, they took holidays and things and wrangled it.

S.R.: Have you any other records coming out?

DOUG: Yeah, We've a double single in the pipeline. It will be on our own lable like last time. A lot of new stuff will be on it as we've changed quite a bit. What we're gonna do is have a well produced side like the second single with an instrumental on it called "Frustration" and another one and on the second side a couple of the older songs and some new experimental stuff which won't be so well produced. We're gonna try and keep the price as low as possible probably about £1.20.

S.R.: How many records have the single's sold?

DOUG: The first single "No Town Hall" sold 3.5 000 and "U.K. 79" sold between 4 to5 thousand copies."U.K.79"and "White Youth" we're brought off the B.B.C.

S.R.: How much did it cost to buy the tapes off the B.B.C.?

DOUG: A couple of hundred quid, quite a lot. But we worked out it would be cheaper to buy it off them than to re-record it ourselves anyway their studios are much better than anything we could afford.

S.R.: What other punk bands do you like?

DOUG: Wire, Iquite like the Upstarts. I don't like many bands.

CRISIS, WHAT CRISIS?: Step Forward's Nick Jones slightly perturbed about Crisis' claim that SF wouldn't touch them because they were "too political". Commented Nick, "The band are wrong. This is fabricated paranoid bullshit. We're not a rich company but we are prepared to get into little projects. Crisis walked into our office one day with a tape they'd recorded in a fridge in Luton. It was nice, I liked the energy and the content. So we kept in touch and eventually managed to put £100 into a demo which simply wasn't up to scratch. We just can't afford to spend the £800 which would be needed on rehearsals and a producer. Maybe when we rip off more royalties from ATV we can. I don't think Crisis understand the industry. To say that the company that put out 'Right To Work', 'I Don't Wanna' and 'Fascist Dictator' would get cold feet over politics is just ludicrous."

DEXTER AND TONY LIVE IN NORWAY

TheClash are alright still but are going downhill fast. I used to like a groupcalled R.A.F., they never released any records or nothing.

S.R.:Is the reason you don't play many gigs because you haven't got a management agenc

DOUG : To a large extent yes. To play Hopen anchor,Marquee you have to be in an agenc They don't like us because of the name and re putation we've got.

S.R. Is this a legal squat?

DOUG: Yes but we've got to move out in March. The council are supposed to be rehousin us. The squat's been going for 5 years and we just moved into the empty rooms. Luke our drummer lives in another squat round the corner and the rest of the group live in Woking with their mums and dads.

S.R. Where are your main groups of fans?

DOUG: Woking, Guildford and Brixton.

S.R. What happened at the Acklam Hall?

DOUG:Simple, a lot of our fans come from Brixton and the Ladbroke Grove SKINS decided to do Brixton.

How did you go down in Norway?

DOUG: Very well, all the younger kids loved it, but the hippies hated it.

S.R. What would you like to see yourself doing in a couple of years?

DOUG: Be together for a start., cause I don't think we will. Get quite a bit bigger but still be independant. Sell 20_ 30,000 records each time but doing it ourselves, play more gigs, and keep getting our point of view over.

S.R. Would you like to sign to a big label?

DOUG:If someone offered us a 100,000 deal and we could do what we like Id accept it just like that and I wouldn't pretend I wouldn't. Because it would be nice to have a bit of money, cause we haven't at the moment. But we wouldn't sign to Virgin and have to release 8 albums a year cause that's what their like.

S.R. What do you think of the way punk's turned out?

DOUG: Well Iwon't say punk's dead because that's the old cliche, but it's now another fashoin which is fair enough. Skinhead is just another fashoin but that's all it ever claimed to be. Punk claimed to something more than a fashion and it isn't and I think that's bad. Idon't think punk's about wearing bondage trousers. I remember we used to wear them in 1977, we made them ourselves and they were good then they didn't

look neat o: smart as they do now but that wasn't the point. It's like going into Burtons and buying off the peg punk look. I think that's shit.

S.R. The media se es with punk someone with died hair nothing else

DOUG: In the e arly days I had my hair died pink but things have to progress, it is'nt just a look. Well it isn't but it shouldn't be .

S.R. Who influenced Crisis,

D OUG: THE C lash. We saw them at G uildford on the first White Riot tour and that's what gave us the idea.

S.R. What do you think of Cra s?

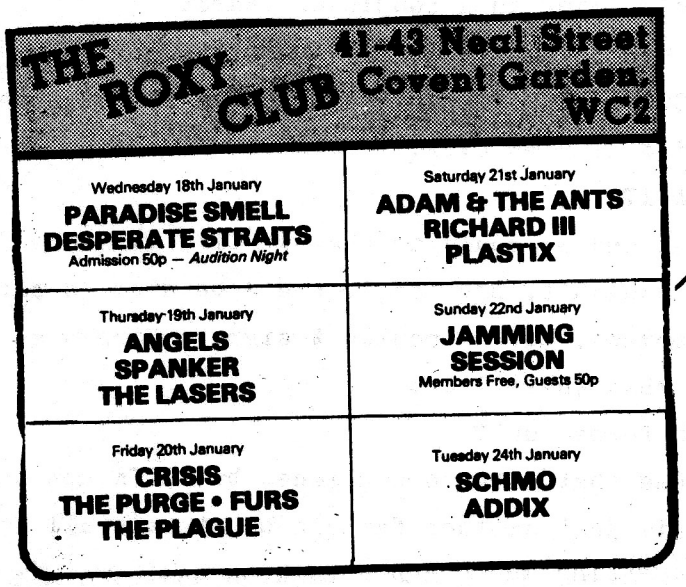
DOUG: I've hardly heard anything of Crass, but what I've heard I haven't hated but I had'nt thought wasw particularly brilliant. I think they're sincere , but I think they're a lot of rich kids. But if they can bring out a double album for £3.00 it says a lot for them. I dont agree with a lot of what they say but they wouldn't agree with a lot of what we say.

S.R. Why don't you likr R.A.R anymore ?

DOUG : We had a gig at the Acklam Hall and there was a reggae group supporting us. I agree all bands should have the same amount of time for soundchecks but when the support band has an hour and you have 10 mins their's something wrong.R.A.R. are nigger lovers if you're black the sun shinesk out of your arse. I personaly hate R.A.R.

S.R. At R.A.R. gigs you never seem to ge t any black people. They're there for the reggae bands but as soon as the punk bands come on they disappear.

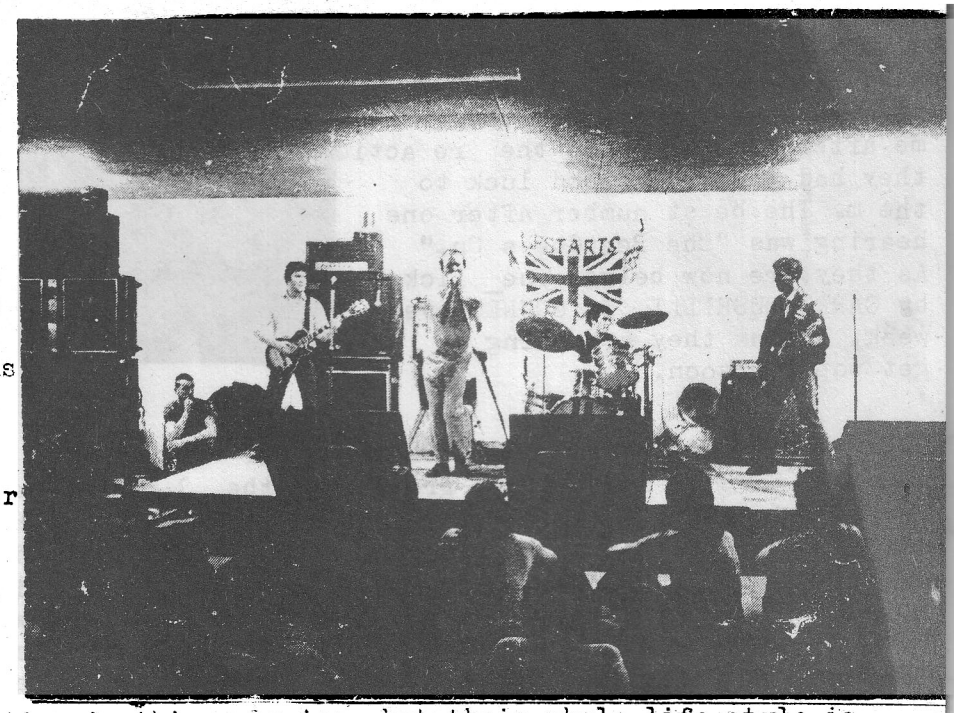
DOUG: It'sa white middle class reaction ta racism. When R.A.R. first started we did their gigs because if you were goings to do a gig you might as well do something political , because it meant something. Now you get bands doing it just because it's hip. Its no longe r hip, but bands who three ye ars ago wouldn't have done it because it might be a bit dangerous are now doing it.I dont like the people who run it now, it's done in such a way that it's just a recruitment drive for certain people.



CRISIS'S BIG PLEA FOR STREET CREDIBILITY

ALBUM REVIEWS:

Teenage Warning by Angelic Upstarts



Sorry this album is reviewed so late but I wasnt going to pay the £5.50 WEAwanted for it . I got it at Romford market for ££2.40. IT has to be said this album is ve ry 77)ish, basic guitar chords, someone shouting abuse and then a big record company releasing it making lots of money and giving the group a little bit of it back. 5 tracks have be en released before but I suspose it makes the album stronger. The best tracks are "I´m an Upstart?", "Student Power "Small town Small Mind", and "Youth Leader"in which Mensi unfortunately describes himself. I think the music on the albums great (which is of course what you buy it for) but the lyrics are so negative. CRASS are negative in thie r lyrics, but their whole life style is positive OK.

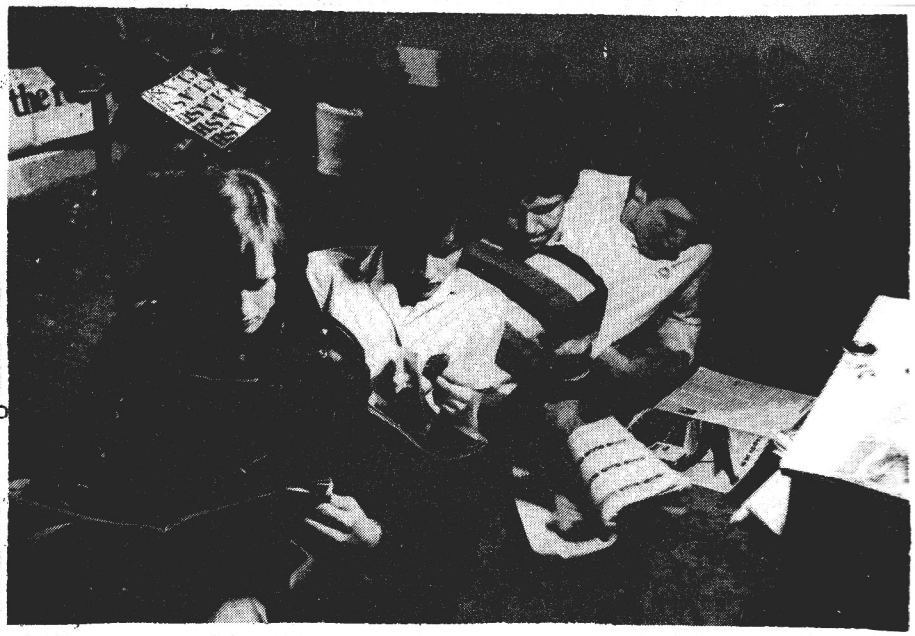
U.K SUBS, AnOTHER KIND OF BLUES.
I don´t care what the N.M.E. says this is a great album. Okay the words are a bit clichish e.g. BIC BIC I don´t want no BIC, then, lock you up at9 and then they let you out at 5.
As Ipicked the album up for £3.23 from Our Price I won´t moan about the big capitalist record company RCA.
7 of the 17 tracks have already bee n available on re cord before but that still leaves 10. CID? ,Stranglehold,Rockers, WorldWar, are all much bette r versions than before. It´s a gre at pogo music album with thebest tracks being "C.I.D", "Couldnt be you", "Tommorrow´s Girls", and "T.V. Blues."
Esse ntial buy this album. In my opinion their the best live group in the country, no the world.

RADIO SILE NCE by TH INSTANT AUTAMATONS.

Excellant idea from this Grimsby group.You send off a cassette and a s.A.E ;. They record the ir album for yiu for nothing. It is a sort of punky Thomas Lee r and Robert Rental with adrum machine and is pretty good afte r a few listens. They even sent me a christmas card. To get the album send a cassette and aS.A.E to, DELETEDD RE CORDS 19 RIBY ROAD? GRIMSBY,SOUTH HUMBE RSIDE.,

(5)

SCARS HOPE'N'ANCHOR 75P
Arrived early and talked to The Scars before they went on. They told me they'd signed to an offshoot of Charisma records and would have a new single out soon. Anyway the y played a good se t of weird morbid songs which had the crowd very confused. They told me afterwards this was the re actio they had wanted,so good luck to the m. The be st number after one hearing was "The BeatGoe s On." As they are now being arse_ licked by GARRY BUSHELLI IN SOUNDS every week, Ithink they are going to get popular soon.



THE FALL LONDON SCHOOL OF E CONOMIICS 98P
THE O12'S we re a pissabout group with the 3 membre rs of the group hitting their instruments whe n the y w wante d, good for a laugh, nothing more.
DAF we re a4 piece with no bass but a synthesier instead. They sound very raw rather like CRASS. Their first albu m is soon to be reissued in this country as theyre base d he re now. Itll be worth hearing on this showing.
THE FALL were much better live than Iexpected them to be. Ithought they would be boring but they gave a good showing. The songs off the ne w album sound be tter live than h they do on the a lbum. But then the fall never do what is expected of the m.

T H E D R O N E S. MOONLIGHT CLUBB £1.00

THE DRONES used to be a glitter band, then in '77 a brilliant bandwagon jumping punk band who released one of my favourite albums of all time "FURTHER TEMPTATIONS" This album is deleted because the record company Valor went bust, but it still can be picked up cheap in some places. Tonight they se e med to have changed into a pop band. I thought they were useless.Perhaps it was because apart from me and 1 other punk noone else had come to see the Drone s, so there was no atmosphere. AT one point M.J.Drone changed his guitar and told the crowd he had to stop to tune it up, He two girls told him he should tune his voice up.He then replied, "YouLl be paying a five r to see us in aa couple of months. That summed the ir attitudeup. They only played 2 "Lookalikes" from the old setand they played their susposedly new single "Can't See" which sounded pretty average but I'll try to hear itwhen it comes out.

Just a mention for NO HASSLE RECORDS, 24 HOUGH LANE, TYLDESLEY, MANCHESTER. THEY ARE A NON PROFIT RECORD COMPANY WHO ARE PUTTING TOGETHER A COMPILATION ALBUM TO BE PRESSED IN JUNE 1980. SO FAR THEY HAVE 3 BANDS, EXHIBIT 'B' DEVIOUS JERKS AND BLASFIEMETH. IF YOU ARE IN A BAND SEND THEM A DEMO TAPE AND A S.A.E. OK.

ARCANE THEORIES FOR CULTURAL ADVANCEMENT IN THE 1980's

1977 is so long ago, and at 19 I feel so O-L-D, like an old man, or something..... after a couple of false leads, I presently believe that I have found myself directionwise. Have you?.

Are you a Mod..... or are you ready to wear loons & headband when the music press tell you to? Well, if the term 'fashion follower' aptly describes you, then I wouldn't bother to read this piece, cos I'tll give you no joy, mush, no joy at all. Granted, some aspects of the MOD look are pretty cool, but then it should be attitudes before appearances so MOD is a lame duck as far as I'm concerned. What, have a wife, get her a diamond ring, be silent in society as an unobtrusive, married citizen? no chance, man, I want no ties in this life. Being free is the key.....

Briefly, I have been asked by PAUL to write a piece for this 'zine, and to mention that I am (was) ARCANE VENDETTA, first drummer of the NIPS ..... I wont jive you about my days in the band (just an old farts song if I did that) because it is in the past, and it is quite easy to accept that I am moving on. It was a wild sojourn, a phase well remembered. Shane & Shanne were krazy bastards, and I just dig crazy people, man. That says it all, I think.

This piece, however, is meant to be vehicle for my ideas/suggestions as to how I consider that bands & followers on the underground should run, a mere, 'ow you say, 'directive', hmmm? a page is easy to discard if you dont want to listen, you know..... Leave out the nostalgia kick that the industry is trying to feed us with (out of panic, methinks), we goddamn well expect something **NEW**, not retreads/retreads/retreads/retreads/**RETREADS**!!!.

PUNK in the beggining was exciting, & lasted about 9 months for me (a member of the 2nd generation), when it was reasonably sacred. I didn't go to France, because it was the Bromley lot & the Ist wave of bands that were in on that ~~XXXX~~ one. It was a close scene in '75-'76. In October 1976 I got my first fanzine (Sniffin' Glue no.4) and in November, the Damneds 'New Rose', bearing proof that it is the original copy with the Rough Trade stamp on it. It set my arse on fire!.

From then on, I knew that a new force to oppose the Establishment was on the go (hun, but I now know that all it ever was was a buisnessmans dream baby.....never get fooled again, though). Yeah, it really was a threat in those days, the Rock buisness was fucking scared of us. Honestly, **there** was a time when you could actually feel this city shake at the roots.....

If nobody had sold out, the moneymen would be food for the worms, by now.

and if new bands like **Crisis** etc really mean what they say about society, and upsetting the general order of things, then maybe, just maybe their stand will promote more kids to start bands and 'come out' (please say you are), and if all augers well for the future, then we should finally see some real action. Get that, **AKSHUN**!. Like I will say to anyone about being in a band, there are certain cardinal rules that must be observed if you are to truly be an outsider to the corrupt system of rockanroll. Interested? read on.....

Steer clear of having roadies& managers (IC vultures), Liggers& slugs (they dont love you, your just a ticket), and the other fly-by-night beings that pervade the world of band-dom. Liberty takers... they dont even want your body..... My idea is this; If you've got a combo, dont run to the companys with your tapes, sell 'em at gigs; Dont whine to the press for interviews, use Fanzines; Stu- the notion of playing the Rainbow etc, it means AGENCYS, who only do you up in the end To play gigs, use old buildings or a squat & have people pay around 40P, & bring the- -ir own beer.... a dream scene..dig it?

Leaving? Thirty minutes of invigorating ENERGY. The songs are short, sharp bursts of pogoable anger with military drumming and intense garbled words from Ignorant sounding like an even more irate version of Joe Strummer.

A PIECE FROM GARRY BUSHELL'S FIRST ARTICLE ON CRASS. BUT WAIT A MINUTE, BUSHELL DOESN'T LIKE CRASS.

SUBJECTIVITY is one thing; emotive, inaccurate and insulting journalese is another.

Your article about Crass in Manchester is a sad exposure of the blinkered view that your paper offers as a 'service' to its readers. Your dismissal of Crass is of little concern to me, punters merely win or lose and, sadly, that is all you are. What does concern me, however, is the inaccurate and insulting quality of your article. You make reference to our "punk as a way of life ideals" as con- has ever spoken to us, so how do you know?

Two articles have appeared in your paper about us, one absurdly facile piece about our 'lifestyle' based, I imagine, on hearsay and gossip, and the other about the Manchester gig. The ideals that you claim we contradict are those that were created for us in the previous article by *Sounds* without ever, I repeat, having even spoken to us, or, at that time, ever having seen us play. You seem to imagine that you have some divine right to create people as YOU would want and then to knock them down if they don't conform to your fantasy of them. Are ALL your articles hearsay? Is it ALL bullshit? Well, up yours. Form your own ideas of people if you will, but don't judge them against your own bullshit, and bullshit it is.

You know, as well as anyone who was at that gig, that we were called back for more at the end of our set. It might have surprised you, it certainly surprised us, but why did you choose to ignore that fact, would it perhaps have conflicted with the impression of "extreme boredom" that you were at pains to put over? You also know that it was NOT a "strictly punk crowd", at least forty Ludus followers came in on the guest list alone, yourselves included no doubt, so don't come the hostile crowd shit becuse it isn't true, nor is the emotive crap about the top of the bill.

Ludus were top of the bill because of a great deal of wheeler-dealing by their management. The 'Ban The Bomb' banner, (it also symbolises peace, smacks of hippies eh what? TEE HEE), was draped during our set because that was the reason we were there in the first place. The night before we had played a C.N.D. benefit in Bradford, it was to have been with The Fall, but they had to pull out, and Manchester was to have been a second benefit with Ludus as support. As it was difficult for us to liaise with Manchester, we left it to Ludus management, who not only dropped the benefit aspect but also manipulated themselves to top of the bill. I don't really care a shit when or where we play, but I do care about how and why. So who was using whose "bullshit publicity"?

So cut the crap, try and give the facts, not your bullshit fiction, your journalese is an insult to your readers. **Penny Rimbaud, Crass.**

AH I SEE, JUST CAUSE CRASS WON'T GROVEL TO SOUNDS VIA BUSHELL.

He had explained to police who arrested him: "I have this philosophy of life, and that is that you are only young once and you should live life to the full."

On Friday, chairman of the bench Mr. John Turner told 19-year-old Currie-Smith: "Drinking 13 or 14 pints of beer a night and getting so drunk that you feel inclined to take other peoples' motor vehicles, and ending up in jail, is not a full life."

SOUNDS LIKE A GOOD BLOKE TO ME

DAY OF THE ANTS

AS well as the aggravating swarms of aphids that have been taking the country by storm, another entomological profusion hit Enfield last Thursday.

The annual swarm of ants covered whole areas of the pavements in London Road as flying ants hovered above. The height of the swarm lasted for less than half an hour. Pedestrians and shoppers who passed the moving masses of literally thousands and thousands of ants were amazed at the scale of the sudden "invasion". The colonies of fighting insects covered an area that stretched from Cecil Court to the corner opposite Village Road.

ANT SQUAD TAKE ENFIELD

NOWONDER THE COUNTRY'S IN A MESS

TOP 20 TV PROGRAMMES

Week ended September 9, 1979

1	(3)	Seaside Special	BBC	20.00
2	(5)	Larry Grayson's Generation Game	BBC	19.30
3	(–)	Blankety Blank	BBC	19.25
4	(–)	The Belstone Fox	BBC	19.00
5	(–)	Mastermind	BBC	18.30
6	(–)	Carry on Screaming	BBC	18.15
7	(–)	Nine O'Clock News (Fri)	BBC	17.95
8	(11)	Come Dancing Final	BBC	17.[illegible]
9	(–)	A Moment in Time (Tue)	BBC	17.55
10	(–)	Ceremonial Funeral of Earl Mountbatten of Burma	BBC	17.30
11	(–)	Nine O'Clock News (Tue)	BBC	17.20
12	(–)	Nine O'Clock News (Wed)	BBC	17.05
13	(–)	Nine O'Clock News (Thu)	BBC	17.00
14	(–)	Rings on Their Fingers	BBC	16.85
15	(–)	Avanti!	BBC	16.75
16	(–)	A Moment In Time (Thu)	BBC	16.60
16=	(–)	Some Mothers Do 'Ave 'Em	BBC	16.60
18	(–)	Angels (Wed)	BBC	16.05
19	(16)	The Pirate	BBC	15.85
20	(13)	The Rockford Files	BBC	15.80